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Célébration  
— 1973.2023



# GERTRUDE STEIN AND PABLO PICASSO

## INVENTING LANGUAGE

**MUSÉE DU LUXEMBOURG**

from 13 September 2023 to 28 January 2024

exhibition organised with the exceptional support of  
the Musée National Picasso-Paris

**#ExpoGertrudeStein**

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**FROM 13 SEPTEMBER 2023 TO 28 JANUARY 2024**  
**AT THE MUSÉE DU LUXEMBOURG, 19 RUE DE VAUGIRARD 75006 PARIS**  
**OPEN EVERY DAY FROM 10:30 AM TO 7 PM**  
**LATE-NIGHT OPENING ON MONDAYS UNTIL 10 PM EXCEPT 2 OCTOBER**  
**CLOSED EXCEPTIONALLY ON 25 DECEMBER**  
**OPEN FROM 10:30 AM TO 6 PM ON 17 OCTOBER, 25 AND 31 DECEMBER**

### **Places aux jeunes!**

Free admission for young people aged under 26 from Monday to Friday  
Number of tickets limited by date, online booking required at  
[museeduluxembourg.fr](http://museeduluxembourg.fr)

This exhibition is sponsored exclusively by **CHANEL**

Our partners



Enjoy the cosy atmosphere of the *Mademoiselle Angelina* tea room, at the entrance to the Musée du Luxembourg. For the occasion of this new exhibition, come and try the exclusive “Cubism” creations inspired by the avant-garde forms two friends liked so much, Pablo Picasso and Gertrude Stein. Enjoy these sea bass carpaccio served with graphic, colourful vegetable pickles, then delight in the crispy geometric pastry with 3 different chocolate flavours.

Opening times: the *Mademoiselle Angelina* tea room is open at the same times as the Museum, enjoy the lingering sunny days on the terrace.

*Mademoiselle*  
ANGELINA

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*A writer should write with his eyes and a painter paint with his ears.*

Gertrude Stein, 1940

Gertrude Stein (1874-1946) is one of the great figures of American avant-garde literature in the 20<sup>th</sup> century and was the first person to collect artwork by Pablo Picasso (1881-1973). The portrait Picasso painted of her in 1906, a few months after they met, sealed their friendly and artistic alliance around cubism through painting and writing, in the eyes of posterity. The story of their friendship is well known, thanks in particular to the story Gertrude Stein wrote in *The Autobiography of Alice B. Toklas* (1933).

## **“Paris Moment”.**

The intersecting genesis of their respective works founded Cubism to a great extent, the works of which would have major impacts on modern and contemporary art in the second half of the 20<sup>th</sup> century - abstract expressionism, conceptual and minimal art, performative stages.



## “American Moment”.

Gertrude Stein's lyrical radicalness, which developed through a dialogue with painting, and Picasso in particular, is the keystone of the first avant-gardes in American culture which the performative and musical experimental movements of the 1950s and 1960s were founded on, around John Cage and Merce Cunningham, the Living Theater, Fluxus, Pop Art, and minimal art.

To this day, Gertrude Stein, who openly owned her homosexuality, is seen as an icon and has irrigated very current and queer new conceptual reinterpretations, from Warhol to Felix Gonzalez-Torres, Ellen Gallagher or Glenn Ligon.

This exhibition is organised in collaboration with the Musée National Picasso-Paris as part of the Picasso Celebration 1973-2023, which marks the 50th anniversary of the painter's death.



# 1. Paris Moment

*America is my country and Paris is my hometown.*

G. Stein, 1936

Pablo Picasso arrived in Paris in 1902, and Gertrude Stein two years after him. The Spanish painter set up in Montmartre, in a flimsy studio at the Bateau-Lavoir, and the American writer in a small artisan's house, in rue de Fleurus, just a stone's throw away from the Musée du Luxembourg. Each of them were foreigners drawn by the artistic, liberal city Paris was. The question of their cultural identity - Spanish or American - was central to Stein's work as soon as she arrived, working on her great book *The Making of Americans*. It was first implicit for Picasso, becoming indisputably confirmed when the artist exiled himself from Francoist Spain. The young American's position of exteriority and liberty, far from the atavism of good taste of old Europe, but also her own research into language which she started during her psychology studies with William James at Harvard, made her highly receptive to the most radical explorations in art. In this vein, with her brother Leo she bought the painting that caused a scandal at the

Salon d'automne in 1905, *Woman with a hat* by Matisse, and was writing *Three Lives* across from the Portrait of *Madame Cézanne with a fan*, while Picasso envisioned new approaches for his painting when looking at the paintings of Cézanne and Matisse hung on the walls in rue de Fleurus.

## 1.1 CUBIST PORTRAITS

*Pablo is doing abstract portraits in painting. I am trying to do abstract portraits in my medium, words.*

G. Stein, 1945

Preoccupied with the question of reality and its representation, Picasso and Stein shared the same desire to shift attention back to what can be seen, anchored in the sensitive experience of the present. *Les Demoiselles d'Avignon* and *The Making of Americans* marked the start of their research around the portrait category that led them towards respectively cubism and the *Word Portraits*. Each developed their own writing; one, literary, based on syntactical, sonorous and lexical “insistence”, and the other, pictorial, on simplifying and decomposing forms. Using a few strokes, Stein suggested the heartbeat of life in her model, through oral or visual rhythm of repetition



with infinitesimal variations, whereas by applying a few recognisable symbols, Picasso reproduced the essence of his figures through the disposition of condensed volumes.

Gertrude Stein accompanied the major stages of Picasso's cubism by acquiring works from each period, and simultaneously constructing her writing according to neighbouring formal approaches.

## 1.2 PORTRAITS OF THINGS

*Exact resemblance to exact resemblance the exact resemblance as exact as a resemblance, exactly as resembling, exactly resembling, exactly in resemblance exactly a resemblance, exactly and resemblance. For this is so. Because.*

G. Stein, "If I told him. A Completed Portrait of Picasso", 1930

In the 1910s, Stein and Picasso entered a new and radically innovative artistic phase, based on the still life category.

Their considerations of the relationship which unites words or images to things led them develop an experimental, relatively hermetic language. The poet deconstructed syntax, the painter volumes and drawings, with the end result splitting sentence and form. Stein then wrote *Tender Buttons*, a collection of prose poems on the everyday mundane, but which did not name anything, using the



verb and adverb to suggest more of a state. Picasso and Braque explored the paths of analytical Cubism, verging on illegibility, before literally integrating ordinary objects and materials in their collages and assemblages of Synthetic Cubism.

While Stein also supported Braque and Gris, she showed unwavering admiration for Picasso, whom she felt was the only one who was truly connected to the object itself. Although he did not read her work, the Catalan painter considered her his literary counterpart and respected her writing, earning her the nickname “the literary Cubist”.



## 2. AMERICAN MOMENT

*It has always seemed to me a rare privilege, this, of being an American, a real American, one whose tradition it has taken scarcely sixty years to create.*

G. Stein, *The Making of Americans*, 1925

The American reception of Stein's work was slow, despite the reputation of her Salon in rue de Fleurus and her role of war godmother for GIs fighting in the Great War. Recognition arrived with *The Autobiography of Alice B. Toklas* (1933), which depicted her friendship with the now famous Picasso, along with the success of her play *Four Saints in Three Acts* in 1934, set to music by Virgil Thomson, the "American Satie". She embarked on a triumphant lecture tour across America (*Lectures in America*, 1935). At the same time, Cubism was presented at the MoMA exhibition in New York, "Cubism and Abstract Art" (1936), as the founding movement in the genealogy of American modern art. The following year *Les Femmes d'Alger* joined the collections.

It was not until the 1950s and 1960s and the major influence of John Cage and his circle on the New York avant-garde that the formal and conceptual radicalness of Stein's writing took hold. Her status as a major writer of American

modernist literature gradually became known. American artists contributed to reviving her work in the second half of the 20<sup>th</sup> century by taking on her image and language.

## 2.1 GRAMMAR

*The grammar is the meaning.*

Merce Cunningham

Following experimentation started by the couple that were John Cage and Merce Cunningham at the liberal arts college Black Mountain College, Stein became acknowledged as a reference model for the American avant-garde, that of anti-art and counter-culture, particularly in the theatre, music and dance circles of New York in the 1950s-1960s. A scattering of alternative groups (such as Fluxus and Pop Art) and places (notably the Living Theater, the Judson Poets' Theater and the Judson Dance Theater - the home of post-modern dance) emerged in a context of anti-establishment artistic, social and political tumult, mainly located around Greenwich Village.

They circulated Stein's writing through theatre or musical performances and identified with her aesthetic, which authorised, or otherwise coincided with, their critical and



experimental approach: pure present and pure presence of forms, rejection of linear narration, exploration of the materiality of their medium (the body and movement for dance; sound for music), manipulation of syntax, the process, by using repetition, seriality or by integrating daily life from a pared down vocabulary.

(In collaboration with the CND Centre National de la Danse)

## 2.2 GEOGRAPHY AND PLAY

*Play, play every day, play and play and play away, and then play the play the play you played today, the play you play everyday, play it and play it.*

G. Stein, *Portraits and Prayers*, 1934

From the end of the 1950s, artists from the New York avant-garde who gravitated around Cage-Cunningham in Greenwich Village - notably from their studies at Black Mountain College - and the Judson Memorial Church, seeking to bring art back to the centre of life and society by questioning the ability of visual language to seize reality. They created an aesthetic of collage, sometimes considered to be Neo-Dada: a hybridisation of techniques and materials, objects from daily life and images from popular culture, according to a playful and ironic approach of American entertainment and consumer society. This





conception of art, which opposed the dominant abstract expressionism, originated as much from Picasso's Cubist collages and assemblages, and Duchamp and Dada's readymades, as Stein's writing. Four of the poet's works were republished between 1966 and 1972 by Something Else Press, a publishing house connected to the Fluxus movement.

## 2.3 CIRCLES AND WORDS

*When I said. A rose is a rose is a rose is a rose. And then later made that into a ring I made poetry.*

G. Stein, *Lectures in America*, 1935

Like Fluxus, minimal and conceptual art asks what the definition of art is and its practices, confirming the supremacy of the idea and the environment of the work rather than its production. This opened up a host of artistic forms from alternative modes, such as language and speech, bodily action, sound, letters, non-artistic documentation or architecture. Others, in particular Joseph Kosuth, supported a tautological and literal vision of art, that is "art is the definition of art". This more limited acceptance finds a precedent in Stein thought embodied by her famous verse "Rose is a rose is a rose is a rose". For, if the role of Marcel Duchamp as the source of conceptual





art is fully recognised, Stein's experimental poetry also opened up a field of artistic and poetic exploration, central to conceptual approaches, notably around the plasticity of language, the performative dimension, and the visual and sound materiality of words. In addition, forms and processes instituted by Stein's pared down, repetitive, serial and circular writing found many affinities with minimalist works. From 1965, in a founding article the critic Barbara Rose pushed the role of Stein to the fore in the emergence of minimalism which she referred to as "ABC Art", in reaction to the romantic and subjective movement of abstract expressionism.

## 2.4 ECCENTRIC CONCEPTUALIST

*And identity is funny being yourself is funny as you are never yourself to yourself except as you remember yourself and then of course you do not believe yourself.*

G. Stein, *Everybody's Autobiography*, 1937

Gertrude Stein's writing, anchored in her life, blended fiction with reality to present an enduring exploration of identity - moving and elusive if not inexpressible - of things, places, beings. She focused on individuals both in its collective (American-ness in *The Making of Americans*



or French uniqueness in Paris-France) and personal dimensions (relationship with the other, love and eroticism, homosexuality, gender, and even the writer's relationship with their work). Enjoying an undeniable aura since the portrait Picasso painted of her, Stein became a true pop icon (Andy Warhol) - American and Jewish -, a heroine of feminist and queer historiographies. If her influence is vaguer on occasion, perfectly integrated in sources of contemporary art through the prism of John Cage (Gary Hill), many artists continue to confront her aesthetic, her language as much as her image. Whether they capture her writing directly and plastically (Glenn Ligon) or clearly claim the connection (Hanne Darboven, Felix Gonzalez-Torres, Deborah Kass, Ellen Gallagher), all confirm her work is current and that it has a tutelary place in American art.





## Head curator

Cécile Debray

President of the Musée National Picasso-Paris

## Associate curator

Assia Quesnel

Art Historian

## Exhibition design and graphic design

Studio Matters

## Lighting

Aura Studio

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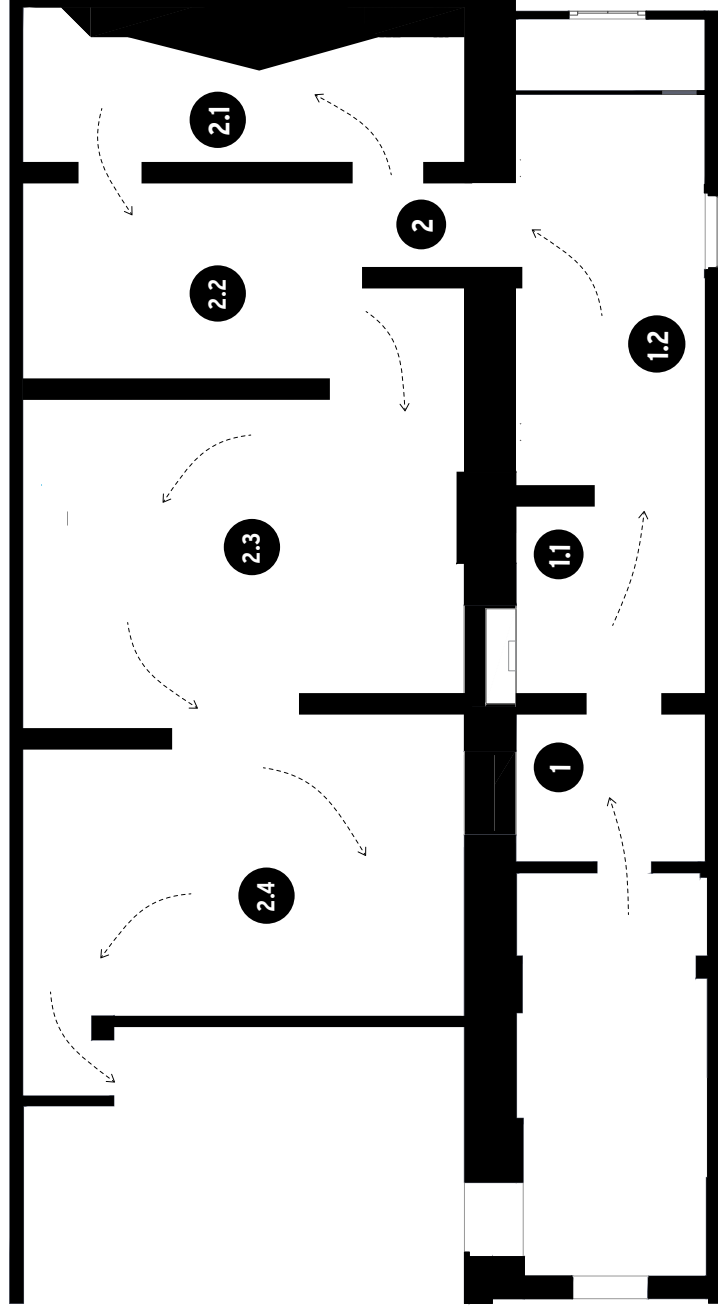
This exhibition is organised by Réunion des Musées Nationaux - Grand Palais with the exceptional support of the Musée National Picasso-Paris, the French and Spanish Ministries of Culture, as part of the “Picasso Celebration 1973 - 2023: 50 exhibitions and events to celebrate Picasso”, taking place under the distinguished patronage of Emmanuel Macron, President of France.

It will be held at the Musée du Luxembourg from 13 September 2023 to 28 January 2024.

# Exhibition map

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# SERIES OF GERTRUDE STEIN READINGS AND PERFORMANCES

On 18 and 25 September, 9 and 16 October, 6, 13, 20 and 27 November,  
4, 11 and 18 December 2023, 8, 15 and 22 January 2024

The literary work of Gertrude Stein is polymorphic and there is an impressive amount of it. Her writing developed over time, abandoning the traditional signifying/signified approach for rhythmical and sound Cubist writing. So that it can be heard in the exhibition, the director Ludovic Lagarde has designed a programme of readings and performances to enjoy during the Monday late-night openings.

*Free admission with the exhibition ticket*

*The full programme and opening times can be seen on [sur museeduluxembourg.fr](http://sur.museeduluxembourg.fr)*

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## AROUND THE EXHIBITION

# Cultural programme

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## LECTURE SERIES

At the Les 3 Luxembourg cinema, 67 rue Monsieur le Prince, 75006 Paris  
Booking mandatory and replay of conferences on [museeduluxembourg.fr](http://museeduluxembourg.fr), free admission

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## PRESENTATION LECTURE

Thursday 21 September at 6:30 PM

*With Cécile Debray, president of the Musée National Picasso-Paris and Assia Quesnel, art historian*

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From 1905, Gertrude Stein and Pablo Picasso, newly arrived in Paris, formed a close friendship. Cubism came into being from the artistic dialogue between the painter and the writer, as well as huge posterity on the American scene in the 20<sup>th</sup> century. In this conference, the curators present their exhibition as a crossing through pictorial and literary avant-gardes.

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## **GERTRUDE STEIN: WHAT WOULD “CUBIST” POETRY BE?**

Friday 6 October at 6:30 pm

*With Chloé Thomas, lecturer-researcher*

Gertrude Stein is the author of an extremely abundant body of work, exploring all genres (novels, poems, theatre plays, opera librettos...) to better question them. Before these texts, which may appear troubling, critics spoke of a “Cubist” language or poetry on occasion. In this conference, the meaning and pertinence of this analogy will be questioned by using the reading of chosen poems with commentary.

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## **CONSIDERING THE ORDINARY WITH JOHN CAGE**

Monday 20 November at 6:30 pm

*With Antonia Rigaud, lecturer at the Sorbonne Nouvelle University - Paris 3*

John Cage is a multi-faceted artist, a composer, poet, painter, philosopher... Through his formal experimentation, he sought to find artistic language founded on the ordinary in the experience of everyday life, the mundane. But for Cage, the ordinary was also the translation of what was of interest for the community, the one with thinkers and artists who worked on rethinking the democratic experience with him.

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## **REGARDING SEVERAL CHAIRS: DAILY LIFE AND PLAY ON LANGUAGE IN CONTEMPORARY ART AND LITERATURE**

Monday 4 November at 6:30 pm

*With Cécile Mahiou, lecturer-researcher in art and literature*

Since the first collages, it is no longer surprising to find ordinary objects in place of paintings and sculptures. It is the same in literature, as can be seen in *Tender Buttons* by Gertrude Stein. This conference will look back at representations of daily life in artistic productions well beyond the simple disruptive effect or the temporary manifestation of an art that would worship the mundane through incitement.

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## EVENTS AND EVENINGS

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### WEEKEND AROUND GERTRUDE

Saturday 11 and Sunday 12 November from 10:30 am to 7 pm

Free late-night opening on Saturday evening from 7:30 pm to 11 pm

Do you prefer going for a walk, a guided tour in English, or a philosophy workshop with the family? Throughout the weekend, the Musée du Luxembourg will show you different perspectives of the exhibition: choose the one that inspires you and make the most of free late-night opening on the on Saturday evening as well as an exceptional concert given by the LiberTrio ensemble.

*The full programme and opening times can be seen on sur [museeduluxembourg.fr](http://museeduluxembourg.fr)*

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### SKETCHBOOK EVENING

Wednesday 18 October from 7 pm to 9 pm

The sketchbook evening is a special opportunity to draw in front of the works during each exhibition. If you sketch regularly or are just a beginner, bring your materials to sketch your favourites: whether you prefer Cubism, Pop Art or even conceptual art, you'll be inspired by the posterity of Gertrude Stein and Pablo Picasso!

*Booking required. Free for young people under the age of 26, €11 for all other visitors*

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# Guided tours

booking recommended

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## GUIDED TOUR

For adults and children aged 13 and above; duration: 1 hour 15 minutes.

*Thursdays, Saturdays and Sundays at 12:15 pm, Saturdays, Sundays and Mondays, at 5 pm, Mondays at 8 pm*

*Tours in English on Saturdays 30 September, 28 October, 4 November, 11 November, 23 December, 30 December and 6 January at 12:15 pm and Saturday 21 October at 5 pm*

The exhibition highlights the strong connections that united Gertrude Stein and Pablo Picasso, as well as the vast posterity of their friendship. From Cubism to Pop Art, painting to video via performance, music and theatre, a Museum tour guide will lead you on an artistic adventure that puts you at the heart of creation, the relationship with reality and experimentation with language.

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## FAMILY TOUR

For adults and children aged 6 and above; duration: 60 mins

*Every other Sunday at 2:30 pm, extra sessions during the school holidays*

Who would have thought that Gertrude Stein, an American who moved to Paris more than a century ago, would produce



a body of work so fertile that it still inspires mixed media artists, musicians, writers or even dancers to this day? Led by a Museum tour guide, this tour will introduce you and your family to this extraordinary person, her artistic bond with Pablo Picasso, as well as her major influence on Western art.

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## **GUIDED WALK: THE PARIS OF GERTRUDE STEIN**

**For adults and children aged 13 and above; duration: 120 mins**

*Tuesday 31 October, Friday 3 November at 10:30 am and 2:30 pm*

*and Saturday 11 November at 10:30 am*

This guided tour with a Museum tour guide will take you from rue de Fleurus at the edge of the Jardin du Luxembourg to the banks of the Seine in the footsteps of Gertrude Stein and her artist, writer, photographer or even bookseller and publisher friends.

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## **CHILDREN'S WORKSHOP TOUR**

**For ages 6-12, duration: 120 mins**

*Wednesday 1 November, Sundays 12 November and 3 December,*

*Thursdays 28 December and 4 January at 2:15 pm*

Gertrude Stein liked creating portraits using the words of her friends or even objects around her and, in turn, artists depicted her using a wide variety of expressions and techniques. After going on a tour of the exhibition with an artist, children will be able to work with various materials in a workshop to make a portrait using assemblage, Cubist-style.

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## PHILOSOPHY-ART WORKSHOP: INVENTING LANGUAGE

For adults and children aged 6 and above; duration: 2 hours

*Saturdays 14 October and 11 November, Tuesday 2 January*

*and Friday 5 January at 2:15 pm*

What is language? Explore the exhibition as a family using philosophy: starting with observing the works, the tour guide will help children with questions they have. After the tour, the opportunity to talk about it together then a creative workshop will enable the whole family to try different means of expression.

Workshop run by *Les petites Lumières*

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## SCHOOL TOUR

From nursery to higher education, duration: 45 to 75 minutes, depending on year level

*Mondays at 2:30 pm, Thursdays at 10:30 am and 2:30 pm, Saturdays at 2:30 pm*

*Booking and information on [museeduluxembourg.fr](http://museeduluxembourg.fr)*

How about taking your students on a journey to encounter Cubism and unique poetry? Guided by Gertrude Stein, a tour guide will take students of all ages through the discover of various art forms (painting, sculpture, dance, music...) which share original research into language.

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## RESOURCES

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### AUDIO GUIDES

To enjoy commentary on major works in the exhibition. Adult tour available in 5 languages (French, English, German, Spanish and Italian), children's tour in French, free "The World is Round" tour in French and English on the smartphone app.

*Price: €5, Sésame Stops price: €4*

*As a download from the app: €3.49*

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### CHILDREN'S ACTIVITY BOOKLET

For ages 7 and over

Accompanied by Titi and Lulu, curious little neighbours of Gertrude Stein, children will discover the world of two major figures in modern art.

Free booklet available on [museeduluxembourg.fr](http://museeduluxembourg.fr) and at the Museum reception

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### EDUCATIONAL KIT

Available on the Musée du Luxembourg website on the day the exhibition opens.

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# Digital

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## **THE MUSÉE DU LUXEMBOURG'S MOBILE APP!**

The Musée du Luxembourg has created a mobile app, available for free on Google Play and the AppStore. It's a must-have tool for practical information, keeping up-to-date with the latest news, planning your visit and making the most of the museum's exhibitions and events.

It also offers a free themed way around the exhibition, *The World is Round*, which looks at five works, in French and English.

Audio guides can be downloaded directly in it, as in-app purchases, and cost €3.49:

- Adults (French, English, German, Spanish, Italian)
- Children (French, English)

Download the app: [tinyurl.com/luxappli](https://tinyurl.com/luxappli)

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## THE MUSICAL WALK AROUND THE EXHIBITION

Sébastien Roux is an electronic music composer who comes from rock music and likes to work in synergy with other creators. He wanted to explore the themes of collaboration and influences more specifically for the exhibition. He therefore invited his partner Laurent Guérel to work on the recordings of encounters he has had with various artistic practices to create an original composition, as a tribute to artistic curiosity.

Download this musical walk for free on [museeduluxembourg.fr](http://museeduluxembourg.fr) and from the Museum's app

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## SOCIAL MEDIA



You can have fascinating conversations about the exhibition with our chatbot! What do you know about the avant-garde writer and poet Gertrude Stein? Through a set of questions and answers, discover her life and the artistic world she lived in. Key dates, noteworthy places, anecdotes and major figures of art like Picasso, Matisse, Warhol... Lots to inspire you!

Share your visit with **#ExpoGertrudeStein #MuseeduLuxembourg**

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## EDUCATIONAL WEBSITES

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### PICASSO MOOC

Picasso, a complete artist, is powerfully connected to the movements and artists that came before and after him. As an extraordinary character with excessive creativity, he also introduced radical changes in most of the art forms he used. Through original video productions and various complementary resources online, Picasso MOOC also enables you to get inside the artist's creative process: each sequence will provide an analysis of works and a presentation showing the permanent dialogue between Picasso's life and environment on one hand, and his artistic activity on the other.

*<https://mooc-culturels.fondationorange.com/course/view.php?id=58>*

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## **ANALYSIS OF PABLO PICASSO'S ARTWORKS**

On the website Panorama de l'art (<https://panoramadelart.com/>), you'll find educational digital educational content focused on Pablo Picasso's artworks.

*<https://panoramadelart.com/analyse/lhomme-la-guitare>*

*<https://panoramadelart.com/analyse/la-lecture-de-la-lettre>*

*Find us at [museeduluxembourg.fr](https://museeduluxembourg.fr), [grandpalais.fr](https://grandpalais.fr)*

*Subscribe to our [Le Mag](https://grandpalais.fr) newsletter on [grandpalais.fr](https://grandpalais.fr)*

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# Publications

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## **EXHIBITION CATALOGUE**

*Published by Éditions de la Réunion des Musées Nationaux - Grand Palais*

*GERTRUDE STEIN AND PABLO PICASSO*

*Inventing language*

20 x 29 cm, 200 pages, 160 illustrations, €40

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## **EXHIBITION ALBUM**

*Published by Éditions de la Réunion des Musées Nationaux - Grand Palais*

*GERTRUDE STEIN AND PABLO PICASSO*

*Inventing language*

28 x 43 cm, 24 pages, 45 illustrations, €6

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## **EXHIBITION NOTEBOOK**

*Co-published by Découvertes Gallimard / Éditions de la Réunion des Musées Nationaux - Grand Palais*

*GERTRUDE STEIN AND PABLO PICASSO*

*Inventing language*

12 x 17 cm, 64 pages, 35 illustrations, €9.90



**PASS**

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## **THE ART OF SURPRISE**

With the Sésame Stops Pass, go from Paris to all over France with plenty of discoveries and surprises! For one year, enjoy unlimited priority admission to *Gertrude Stein and Pablo Picasso. Inventing language and Match. Design and sport, history looking to the future* at the Musée du Luxembourg, *Eternal Mucha and Loading. Urban art in the digital era* at the Grand Palais Immersif. You can also visit the exhibitions and collections of 15 national museums all around France, including the Musée de Cluny - Musée National du Moyen Âge, in the centre of Paris.

**Get on board for a year full of surprises with the Sésame Stops Pass!**

**Young person €25 / Solo €60 / Duo €80**

More info at [grandpalais.fr/pass-sesame-escales](https://grandpalais.fr/pass-sesame-escales)

## **PLAN YOUR VISIT AT MUSEEDULUXEMBOURG.FR:**

Enhance your visit thanks to the online texts, videos and various resources on the Museum's website.

**Share your visit!**

